

HUMA2661 Chinese Oil Painting
Course Syllabus & Class Schedule
Tue & Thu, 13:30-14:50, LT-K

Lecturer: Anna KWONG (Dr.)

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Office hours: Mon, 16:30-17:30

Consultation: by appointment

Office: Room 218 (Shaw Auditorium)

FEBRUARY

Tuesday		Thursday		Week
		1	Introduction Brief Chronology	1
6	Ming & Qing Dynasties	8	Ming & Qing Dynasties	2
13	Holiday	15	Late Qing Period	3
20	World Wars Period	22	World Wars Period	4
27	Socialist Art	29	Art of Cultural Revolution	5

MARCH

Tuesday		Thursday		Week
5	Short Quiz 1	7	Art of Cultural Revolution	6
12	Post-Cultural Revolutionary Art Scar Art; Dissident Art	14	Art in Early 1980s	7
19	China Avant-Garde	21	China Avant-Garde	8
26	China Avant-Garde			9

APRIL

Tuesday		Thursday		Week
9	Short Quiz 2	11	Academic Art; 1989 – The Turning Point	10
16	Political Pop	18	Political Pop	11
23	Cynical Realism	25	Cynical Realism	12
30	Abstract Art Neo-Expressionism			13

MAY

Tuesday		Thursday		Week
		2	Gaudy Art Feminine Art	13
7	Artist Communities Art Market	9	Conclusion & Revision	14

Mid-Term Break: Mar 28 – Apr 5, 2024 (no class)

Final Exam Period: May 17-29, 2024

Course Description

The course gives students knowledge of the development of oil painting in China. Focusing on the history of China in the 20th and 21st century, the course explores the social, cultural and political circumstances that favoured, oppressed and directed the path of the development of Chinese oil painting in different periods of time.

Intended Learning Outcomes

Students taking this course will be able to

1. examine the social and political circumstances for the rapid growth of oil painting from late Qing Dynasty to the founding of the PRC in 1949;
2. analyse the relationship between the stylistic characteristics of Chinese oil painting and Communist ideologies between 1949 and 1979;
3. describe and discuss how Chinese avant-garde was born in the 1980s and the various art theories of the time;
4. evaluate the changes in the art circle after 1989 and the impact of globalization on contemporary Chinese oil painting.

Voluntary Museum/Exhibition Visits Participation is strongly recommended.

1. ***Shopping in Canton: China Trade Art in the 18th and 19th Centuries*** in Hong Kong Museum of Art, Tsim Sha Tsui
Date and time: 17 February 2024 (Sat), 4-5 pm
2. ***M+ Sigg Collection: Another Story*** in M+, West Kowloon Cultural District
Date and time: 20 April 2024 (Sat), 4-5 pm

Assessment of student performance

1. Two Short Quizzes (@30%)
- MC questions, Fill-in-the-blanks, True/False questions, short questions
2. Final Exam (30%)
- MC questions, Fill-in-the-blanks, True/False questions, short questions, essay writing
3. Attendance (10%)
- will be checked 10 times randomly after the add/drop period, 1% will be deducted for each absence

Quiz/Exam make-up policy

Make-up quiz/exam will only be offered to those who cannot attend owing to unpredictable reasons and with mark reduction.

Texts and references

- Doran, Valerie C. (Ed.) ***China's New Art, Post-1989***. Hong Kong: Hanart T Z Gallery, 1993.
(strongly recommended)
- Smith, Karen (Ed.). ***History of Chinese Oil Painting: From Realism to Post-Modernism***. Hong Kong: Schoeni Art Gallery, 1995. (strongly recommended)
- Pi, Li (Ed.). ***Chinese Art Since 1970: The M+ Sigg Collection***. Thames & Hudson, M+, 2022.
(strongly recommended)

- Gladston, Paul. **Contemporary Chinese Art: A Critical History**. Reaktion Books, 2014. (with multiple perspectives for in-depth study)
- Sullivan, Michael. **Art and Artists of 20th Century China**. University of California Press, Berkeley, Los Angeles, 1996. (selected pages)
- Wu, Hung. **Contemporary Chinese Art**. Thames and Hudson, 2014. (very comprehensive, for in-depth study)
- Zhou, Yan. **A History of Contemporary Chinese Art: 1949 to Present**. Springer Nature Singapore, 2020. (comprehensive, written by an insider) <https://doi.org/10.1007/978-981-15-1141-7>

Week 1-13

Overview (summary)

- Li, Xianting. "Major Trends in the Development of Contemporary Chinese Art". *China's New Art, Post-1989*, edited by Valerie C. Doran, Hong Kong: Hanart T Z Gallery, 1993, pp. X-XXII. (strongly recommended)
- Smith, Karen (Ed.). *History of Chinese Oil Painting: From Realism to Post-Modernism*. Hong Kong: Schoeni Art Gallery, 1995, pp. 8-41. (strongly recommended)
- Pi, Li (Ed). "Chronology" in *Chinese Art Since 1970: The M+ Sigg Collection*. Thames & Hudson, M+, 2022, pp. 119-129.

Week 2

Ming & Qing dynasties, 16th – 19th centuries

- Smith, Karen (Ed.). *History of Chinese Oil Painting: From Realism to Post-Modernism*. Hong Kong: Schoeni Art Gallery, 1995, pp. 11-18. (strongly recommended)

Week 3 - 4

Late Qing Period to Early 20th century

- Li, Xianting. "Major Trends in the Development of Contemporary Chinese Art". *China's New Art, Post-1989*, edited by Valerie C. Doran, Hong Kong: Hanart T Z Gallery, 1993, pp. X-XII. (strongly recommended)
- Smith, Karen (Ed.). *History of Chinese Oil Painting: From Realism to Post-Modernism*. Hong Kong: Schoeni Art Gallery, 1995, pp. 18-26. (strongly recommended)
- Sullivan, Michael. *Art and Artists of 20th Century China*. University of California Press, Berkeley, Los Angeles, 1996, pp. 27-32, 42-51, 68-77. (in-depth study)

Week 5-6

Socialist Art

- Liu, Ding and Carol Yinghua Lu. (2017). *From the Issue of Art to the Issue of Position: the Echoes of Socialist Realism*. Retrieved from <https://www.tate.org.uk/research/research-centres/tate-research-centre-asia/socialist-realism> (in-depth study)

Maoist Art and Art of Cultural Revolution

- Hung, Chang-Tai. "Oil Paintings and Politics: Weaving a Heroic Tale of the Chinese Communist Revolution". *Comparative Studies in Society and History*, 2007, 49 (4), pp. 783-814. (in-

depth study)

Li, Xianting. "Major Trends in the Development of Contemporary Chinese Art". *China's New Art, Post-1989*, edited by Valerie C. Doran, Hong Kong: Hanart T Z Gallery, 1993, pp. XII-XIII. (strongly recommended)

Smith, Karen (Ed.). *History of Chinese Oil Painting: From Realism to Post-Modernism*. Hong Kong: Schoeni Art Gallery, 1995, pp. 27-30. (strongly recommended)

Week 7 - 9

From 1979 to 1989

Galikowski, Maria. *Art and politics in China, 1949-1984*. Hong Kong: Chinese University Press, 1998, pp. 175-245. (in-depth study)

Li, Xianting. "Major Trends in the Development of Contemporary Chinese Art". *China's New Art, Post-1989*, edited by Valerie C. Doran, Hong Kong: Hanart T Z Gallery, 1993, pp. XIV-XXII. (strongly recommended)

Pi, Li (Ed). *Chinese Art Since 1970: The M+ Sigg Collection*. Thames & Hudson, M+, 2022, pp. 9-19. (strongly recommended)

Smith, Karen (Ed.). *History of Chinese Oil Painting: From Realism to Post-Modernism*. Hong Kong: Schoeni Art Gallery, 1995, pp. 31-36. (strongly recommended)

Week 10

1989 – The Turning Point

Li, Xianting. "Major Trends in the Development of Contemporary Chinese Art". *China's New Art, Post-1989*, edited by Valerie C. Doran, Hong Kong: Hanart T Z Gallery, 1993, pp. XIX-XX. (strongly recommended)

Pi, Li (Ed). *Chinese Art Since 1970: The M+ Sigg Collection*. Thames & Hudson, M+, 2022, pp. 43-61. (strongly recommended)

Week 11 - 13

Li, Xianting. "Major Trends in the Development of Contemporary Chinese Art". *China's New Art, Post-1989*, edited by Valerie C. Doran, Hong Kong: Hanart T Z Gallery, 1993, pp. XX-XXII. (strongly recommended)

Pi, Li (Ed). *Chinese Art Since 1970: The M+ Sigg Collection*. Thames & Hudson, M+, 2022, pp. 43-61. (strongly recommended)

Smith, Karen (Ed.). *History of Chinese Oil Painting: From Realism to Post-Modernism*. Hong Kong: Schoeni Art Gallery, 1995, pp. 37-41. (strongly recommended)

Political Pop

a) Wang Guangyi

Smith, Karen. *Nine Lives: the Birth of Avant-garde Art in New China*. Zurich: Scalo, 2006, pp. 34-77.

b) Zhang Xiaogang

Ibid, pp. 260-299.

Cynical Realism

a) Fang Lijun

Ibid, pp. 120-169.

b) Yue Minjun

Saatchi Gallery. *Yue Minjun Exhibited at the Saatchi Gallery*. Retrieved from

https://www.saatchigallery.com/artists/yue_minjun.htm

Neo-Expressionism

Zeng Fanzhi

Lu, Peng. (2006, August 18). *Story of a State of Mind – The Art of Zeng Fanzhi*. Retrieved from

<http://www.shanghartgallery.com/galleryarchive/texts/id/432>

Abstract Art

Smith, Karen (Ed.). *History of Chinese Oil Painting: From Realism to Post-Modernism*. Hong Kong: Schoeni Art Gallery, 1995, pp. 37-41.

Gaudy Art

Li, Xianting. "Some More Thoughts on the Raison d'Étre of Gaudy Art". Li, Xianting and Liao, Wen. *Ouh La La Kitsch, 跨世紀彩虹: 艷俗藝術*. China, Changsha: Hunan Fine Arts Publishing House, 1999. <https://aaa.org.hk/tc/collection/search/library/ouh-la-la-kitsch>

Feminine Art

Tate, *Women Artists in Contemporary China*. Retrieved from

<https://www.tate.org.uk/research/research-centres/tate-research-centre-asia/women-artists-contemporary-china> (artists' biographies)

Week 14

Art communities

Kiang, Eliot. "798 Five Glorious Decades". Huang, Rui. (Ed.) *Beijing 798: Reflections on Art, Architecture and Society in China*. Hong Kong: Timezone 8 + Thinking Hands, 2014, pp. 32-37. (strongly recommended)

Zhou, Yan. *A History of Contemporary Chinese Art: 1949 to Present*. Chapter 6.2.1. Springer Nature Singapore, 2020, pp. 342-348. <https://doi.org/10.1007/978-981-15-1141-7> (strongly recommended)

Duncan, Max. "How long can Beijing's biggest artist colony survive?" *The Guardian*, <https://www.theguardian.com/cities/2015/nov/27/how-long-can-beijings-biggest-artist-colonies-survive>. Accessed 29 January 2024.

Art Market & Conclusion

McAndrew, Clare. *The Art Market 2023*, pp. 26-29. Retrieved from

<https://theartmarket.artbasel.com/previous-reports> (in-depth study)

Pi, Li (Ed). *Chinese Art Since 1970: The M+ Sigg Collection*. Thames & Hudson, M+, 2022, pp. 79-83, 111-114. (strongly recommended)

Useful websites

M+ Sigg Collection <https://www.mplus.org.hk/en/about-the-collection/m-sigg-collection/>

Asia Art Archive <https://aaa.org.hk/en/collection>

Hanart TZ Gallery <http://www.hanart.com/artist/?lang=en>

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